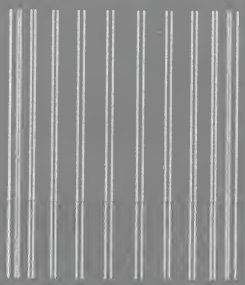


COLUMBIA LIBRARY COLUMNS



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Douglas Moore, seated at the piano, at the time of the first performance of *The Ballad of Baby Doe* in July, 1956, at the Central City Opera House in Colorado. Shown with him are John Latouche (far left), Emerson Buckley, and Hanya Holm.



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The Perils of Baby Doe

LEWIS J. HARDEE, JR.

THOSE who have seen Douglas Moore's opera *The Ballad of Baby-Doe*—and few devotees of American opera have not—will quickly recall the old turn-of-the-century prints that are projected onto a screen for entre-scène atmosphere. If these scenes, which have become traditional in *Baby Doe* productions across the country, bring to mind an old wild west melodrama, consider the reference appropriate: the history of this opera is a lively and sometimes perilous one.

The story of Baby Doe first came to Douglas Moore's attention in 1935, during the ninth year of his long association with the Department of Music at Columbia University. On March 8 of that year he read in the *New York Times* an article, "Widow of Tabor freezes in shack; famed belle dies at 73 alone and penniless, guarding old Leadville bonanza mine." The article recounted the glamorous, tragic tale of Baby Doe Tabor, whose marriage to Horace Tabor, the Colorado silver baron, had delighted and scandalized the nation. A photograph appeared with the article showing "Elizabeth (Baby Doe Taylor) at the height of her famed beauty and social career." (Interestingly, this account parallels the scenario of the opera that was ultimately written. The headline, in fact, forms the basis for the opera's concluding scene.)

The inherent poignancy of the story greatly appealed to Moore who immediately sensed its appropriateness as an operatic subject.

However, the Baby Doe project was destined not to be an easy one: twenty years would pass and Moore would write four other operas before the idea would become reality.

The first peril to the Baby Doe opera was lyricist trouble, which proved to be an unending peril. Moore first approached his friend Pearson Underwood with the idea of turning the Colorado legend into an opera. Underwood had poetic talents but lacked a strong dramatic sense. The project went nowhere.

In the early 1950's a second attempt with Pulitzer Prize winning playwright Paul Green was a disaster. (Yet through this association Moore's opera came to have its premiere at the Central City Opera House in Colorado.) Prior to meeting Moore, Paul Green had been in correspondence with the Central City Opera Association which sought to have an opera written and performed in celebration of its centennial. Green himself had previous interest in the legend, and had written a movie in Hollywood, *Silver Dollar*, which dealt with Baby Doe's profligate daughter.

A mutual friend, Donald Oenslaeger, who ultimately designed the settings for the opera, brought Moore and the playwright together. From the outset the two men were incompatible in both personality and artistic aims. Green said,

"I had gotten a lot of material together, and [Donald Oenslaeger] thought we could hit it off. . . . I was more interested in a drama, Moore in an opera. I was interested in a play for which drama would be accompanied by music—he was interested in an opera. I wasn't interested in a thirty page libretto. I wanted something closer to Kurt Weill's *Johnny Johnson*. Moore played *Giants in the Earth*, and that was interesting, but it was drama I was interested in. Moore has the modern idiom and never does seem to climb, seems to 'gravel' along."

Moore, on the other hand, remarked,

"I admired Paul Green very much in [his libretto for] *Johnny Johnson*. I thought it was wonderful, and I was thrilled at the idea of working with him. But when he sent me an outline of the first

scene, it was just *awful*. And I showed it to John Latouche who had been wanting to do something with me, and he said, 'This sounds as if it were translated from a foreign language.'"

Moore found the partnership intolerable. He said,

"You see, I torpedoed the project. . . . I couldn't work with him. . . . Paul Green and I had outlined a story and when we separated we agreed—he was very kind—he said, 'Let's each of us take this to have it any way we want. . . .' Then it was subsequently commissioned by the Koussevitzsky Foundation and I was free to get my own librettist."

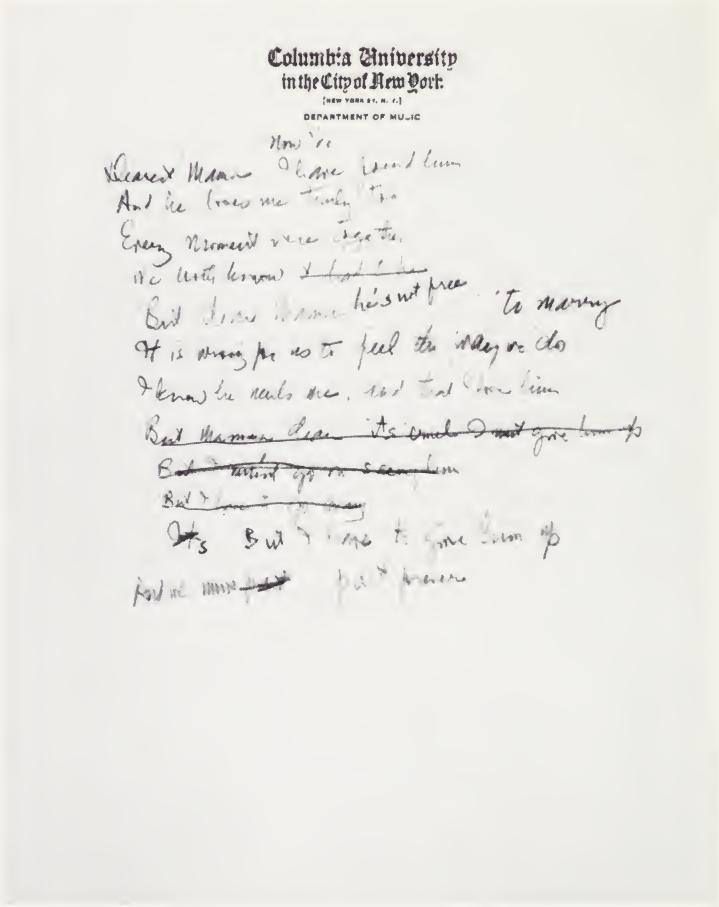
The libretto for *Baby Doe* was ultimately written by playwright-lyricist, John Latouche, among the most gifted and the only professional of Moore's several librettists. Latouche's professional credits in the theatre began early with contributions to the 1937 revue, *Pins and Needles*, and included the imaginative, iconoclastic musical play, *The Golden Apple*, which won the New York Drama Circle Award for best musical 1953–54.

But Latouche was a rose that came with thorns. In his work habits he was the opposite of Douglas Moore. Whereas the composer was a highly disciplined artist, working regularly, with consistent hours and habits, the lyricist was erratic and unpredictable, producing in bursts and fits. On his visits to Salt Meadow, the Moore country residence on Long Island, Latouche could be heard pottering away downstairs late at night long after the other guests had retired. When he worked, he worked quickly, frequently with brilliant results, and to any problem had half a dozen solutions easily—the difficulty was in pinning him down. Moore said,

"In *The Ballad of Baby Doe* it was a funny arrangement. Latouche was always disappearing. He was always busy. He was doing something for Carol Channing [*The Vamp*] and something for Leonard Bernstein [*Candide*] and so I was so excited that I would go ahead and write [the words].

"Because John was always involved in so many things, it was hard to get hold of him and he would come down here [to Salt
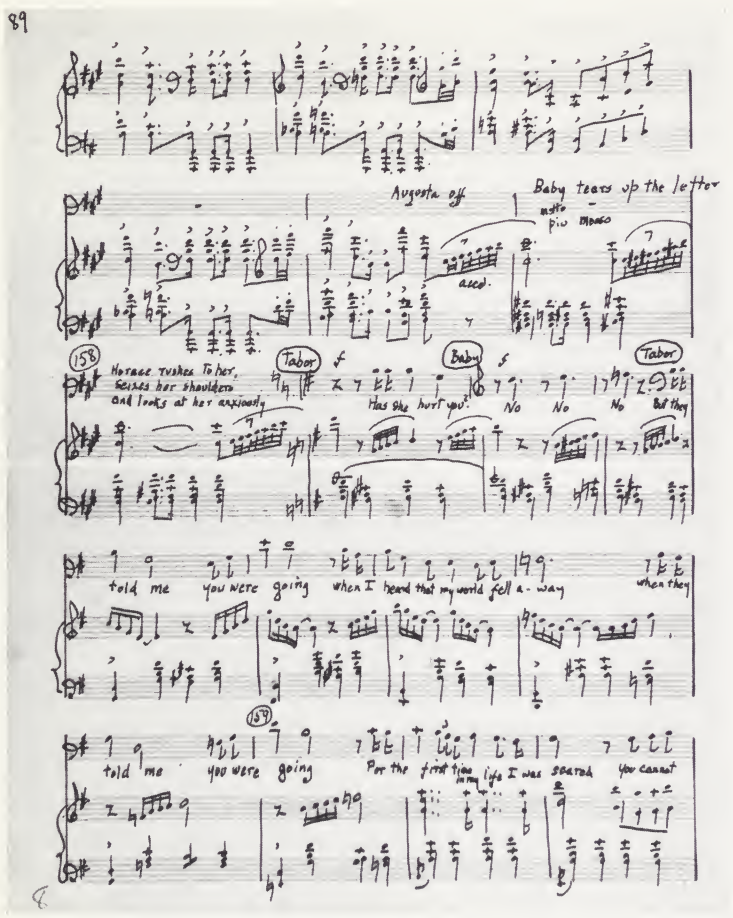
Meadow] and we would imprison him and say, 'Now you can't have a cocktail until you get that scene finished.' He would work very fast and very well. And the tragic thing was that last scene


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Early draft in Moore's hand, ca. 1955, of the lyrics for the "Letter-writing" scene in Act I.

which was difficult to do. He was bringing it up to the Institute [of Arts and Letters] to the Ceremonial to deliver it to me and left

it in the taxi and he had to do it all over again. But I suppose it was even better the second time. But with John you could never tell what you were going to have. . . ."



Draft of the music for the end of the "Letter-writing" scene.

Work began on the vocal score in June 1954 and with it Douglas Moore's twenty year flirtation with Baby Doe became a

love affair. Effie Moore, his sister in law, commented on this period in his life:

"We all laughed at him! It was as if he were living in a dream all of that time, and we all . . . said he was in love with Baby Doe and paid no attention [to us], and if you asked him a question usually he hadn't heard. He seemed to be in a dream world—that was our deduction—that he was having a love affair with Baby Doe and had no use for anybody in his family!"

But new perils arose. The Central City Opera Association which had originally commissioned the work, feared legal difficulties with Paul Green (who admittedly had the first claim to the centennial offer) and ceased cooperation with Moore and Latouche. As Douglas said, "We were dropped like hotcakes."

The subsequent commission from the Koussevitzsky Foundation came through, and for a time work proceeded smoothly. Then in April 1955, there arrived at Columbia University a letter addressed to the Messrs. Moore and Latouche from a Denver woman named Caroline Bancroft, author of certain tourist trade booklets based on the Tabor-Baby Doe affair, such as *Silver Queen: The Fabulous Story of Baby Doe Tabor*, *Augusta Tabor, Her Side of the Scandal*, and *Tabor's Matchless Mine and Lusty Leadville*. The letter fell like a bombshell upon the opera project.

The gist of the communication was that she, Caroline Bancroft, constituted "The Tabor authority of the world"; that much of the material circulated about the Tabor-Baby Doe business was not in the public domain, but protected by her own copyrights; and that she expected to receive a large percentage of any receipts achieved by the Moore-Latouche opera production. The letter contained scarcely veiled threats to injunct any production on opening night if her terms were not met, and added that the expenses of a lawsuit would be more than compensated for by the attendant publicity in sales of her Tabor material.

Moore and Latouche immediately engaged in a furious round of meetings and correspondence with their lawyers. Moore cer-

tainly had had enough unhappy legal entanglements with his previous operas to be alarmed: *White Wings*, his first opera, although completed in 1935, was not allowed a performance until fourteen years later—1949, because of legal complications with the play upon which it was based. Similar difficulties with its related novel served to deny *Giants in the Earth* its proper circulation and in large part can be blamed for preventing its publication. The award to *Giants in the Earth* of the Pulitzer Prize in Music for 1951 had no effect in removing these legal obstacles.

In dealing with Bancroft's threat, Latouche's tactics were to avoid any possibility of plagiarism by supporting each of the opera's scenes and characterizations with actual contemporary newspaper accounts. Douglas' solution was to drown the troublesome Miss Bancroft in charm. He wrote assuring her that her fears were groundless, adding, "Mr. Latouche asks me to send you his regards and to mention that his next show will be based on a short story of an old friend of yours . . . who has spoken very warmly of you to him." The eventual meetings between Douglas Moore and Miss Bancroft were friendly.

With this peril averted, the work once again went forward. Latouche continued to disappear for long periods of time, leaving the frustrated composer to work alone, forcing Moore to invent entire scenes and numbers on his own. Thus, in its completed published form, *The Ballad of Baby Doe* includes three arias for which the musician wrote both words and music, "Augusta's Lament," "The Willow Song," and "The Letter Song," only the first of which was revised by Latouche. (Among the Moore papers now in the Special Collections Division of Butler Library are numerous scenes and drafts of numbers in the composer's hand, attesting to his contribution to the libretto.)

Central City eventually reextended to Moore and Latouche its commission for the opera. The vocal score was completed in mid-August, 1955, and scored six months later. In November 1955 Moore could write, "Latouche and I have decided definitely to

call the opera, *The Ballad of Baby Doe*. The title has a nice lilt and seems better than just Baby Doe."

On July 7, 1956, *The Ballad of Baby Doe* received its premiere performance in Colorado in a first rate production by the Central



The opening scene of *Baby Doe* in the Central City production, showing Walter Cassel and Martha Lipton in the roles of Horace Tabor and his wife, Augusta. The set was designed by Donald Oenslaeger.

City Opera Association. Emerson Buckley conducted, Hanya Holm directed; starring roles were cast from the New York opera stage. *Baby Doe* was an operatic bonanza. The music world buzzed with talk that out in Colorado an important new opera had opened—some said the best American opera ever written. First string reviewers flew out from New York to see for themselves; their judgments, with few exceptions, were enthusiastic. The reviewer for the *Denver Post* heaped upon the work his higest praise, and for added laurels personally attended two rehearsals and three performances. (Douglas wrote, "We composers do not ordinarly get such careful treatment.")

On August 7, 1956, while preparations were being made for the New York premiere, John Latouche died without warning. Douglas said,

"He died at the age of thirty nine—tragic. Suddenly a heart attack and that was it. It was right after the success of *The Ballad of Baby Doe* in Central City. We had a conference down here [at Cutchogue] and decided it needed some revision and he wrote the new part and he never heard what I had done with [setting it to music.] He went back and went up to Vermont and this thing happened. It was a great loss."

Douglas outlived Latouche by more than a decade, until July 25, 1969, and had the pleasure of seeing his creation enter that select category of works referred to as "the standard repertory operas." *Baby Doe* received its New York premiere on April 3, 1958, by the New York City Center Opera Company. There has been a national tour and hundreds of professional and college performances across the country. *The Ballad of Baby Doe* has successfully survived transplants from the sturdy halls of the opera house to music tent theatres in-the-round. It was performed in 1961 at Belgrade and the West Berlin Festival by the Santa Fé Opera Company. It has been the recipient of honors and awards, among them, the New York Music Critics Circle Award for 1958. Excerpts from it have been performed on national television. Its popularity shows no signs of waning.

Thus, if the history of *The Ballad of Baby Doe* had been marked with many unhappy episodes, it indeed finally arrived at triumph.

Note: Quotations of Douglas Moore were from tape recorded interviews conducted at Cutchogue, N.Y. between 1967–1969; Paul Green, from telephone interview, Chapel Hill, N.C., July 27, 1967; Mrs. Arthur [Effie] Moore, tape recorded interview, Cutchogue, N.Y. November 1, 1970; quotations from letters were from the Douglas Moore files now at Special Collections Division, Butler Library, Columbia University.

The Stephen Crane Collection

Before Its Acquisition By Columbia: A Memoir

LILLIAN B. GILKES

THE strange disappearance from Cora Crane's Court Hotel in Jacksonville of the papers, manuscripts, books from the library at Brede Place which Stephen Crane's widow brought over from England and kept together until her death, and which later became Columbia University's great Stephen Crane Collection, remains a mystery ringed with scandal and continues to pose a challenge to Crane studies. Also, there is growing evidence for the belief of some scholars that not all of the materials Cora had in her possession are actually in the Collection.

Where are they? And who had the present collection before it got to Columbia?

This paper, alas, provides no answers to the first of these questions. As to the second, it will attempt to sketch what happened, utilizing information pieced together from various sources over a period of almost two decades, particularly from conversations with the late Joseph Marron, Director of the Jacksonville Free Public Library, and its Reference Librarian Audrey Broward who introduced me to Henry W. Walters—one of the chief protagonists in this mystery drama.

The usual story is that the mass of books and papers was hidden in "an old trunk" purchased for $500.00 by the Assistant Librarian at Jacksonville, Carl Bohnenberger, and a local businessman, Norman Mitchell Hill. This is what Hill, who handled the sale to Columbia, told the late Roland Baughman, who journeyed to California to inspect the collection then stored at the Huntington Library. It had been offered there, and rejected because the asking price was considered exorbitant.

Hill's silent partner in the Columbia transaction was Henry

Walters, an employee of the Jacksonville Gas Company. In the course of reading gas meters at the Court Hotel Walters had become a friend and confidant of Cora, whose disastrous third marriage to the alcoholic Hammond McNeil was soon to end in



Pencil drawing of Cora Crane from Helen Crane's sketchbook. (Crane Collection).

tragedy. Walters, a man of some refinement though uneducated, seems to have combined a rather circumscribed appreciation of literary artifacts with some realization of their monetary value. But the Crane materials did not come to him directly from Cora.

Nor were they found among the personal effects left outright in her will, together with all of her real estate, to her friend and executor Ernest Christie Budd, a Jacksonville businessman who had wanted to marry her. No mention of them, either, appears in the inventory of personal property which has since disappeared from public records on file in the Duval County Courthouse, but which, fortunately, was copied by a collector of Crane memorabilia, Ames W. Williams, on one of his visits to Jacksonville. Mr. Williams' copy is preserved in the Arents Crane Collection at Syracuse University, together with other missing documents he had copied at the same time, pertaining to Cora's estate.

There can be no doubt, I think, as was suggested in my *Cora Crane* (Appendix 111, p. 378. Indiana University Press, 1960), that sometime between Cora's death, 4 September 1910, at Pablo Beach, and the filing of her will for probate four days later, the whole boodle was stolen out of her rooms in the Court Annex at 118 Davis Street. But the thief was not one of the three principals in this remarkable charade, nor Cora's legatee Budd, but someone else whose identity still cannot be positively affirmed.

Broken by McNeil's treatment of her in the divorce case, and in ill health from a stroke, Cora had moved into two rooms in the Annex after relinquishing the management of her establishment to a housekeeper, Edith Gray. The last year of her life was spent in retirement at her beach cottage "Palmetto Lodge," during which time she rarely came up to town, except to see her doctor or to consult her attorney. The records show that Edith Gray, and the girls at the Court, were living high off the hog. They ran up staggering bills for meat and groceries which remained unpaid—to say nothing of "extras" such as $926.50 to an Atlanta firm for silk lingerie! The ill woman was being fleeced by those to whom she had entrusted her affairs.

In Jacksonville, researching the biography, I interviewed a gentleman who claimed friendship with Cora. However, from what he told me, he was certainly more closely identified with an indi-

vidual who, later, may have succeeded Edith Gray in operation of the then hideously transformed and cheapened Court under its bawdy-house name, the "Whitehouse Hotel."[1] He too had read gas meters at the old Court—or its lurid reincarnation, the White-



The Whitehouse Hotel in Jacksonville.

house Hotel. (The various ownership transfers spanning a seven-year period after Cora's death are recorded in my *Cora Crane*, pp. 383–87.) The "flesh industry" by that time had pyramided into something resembling a syndicate, usually functioning on three or more levels. At the top, raking in the lion's share of profits, was the corporate entrepreneur who leased the building to a tenant, who in turn either sub-leased or placed a hired operator in charge. This is how it was in most cities of the size of Jacksonville, in 1913, when the Court was re-opened as the transmogrified Whitehouse Hotel. In the hired-manager class was my informant's "dear

[1] Photographs of the Court are in the Columbia University Crane Collection. Those of the Whitehouse Hotel are in my possession, given me by Henry W. Walters.

friend," who for convenience we may call "Stella" though that is not her name, and whose real name does not appear in the City Directory for any year.

It was quickly apparent in the course of my interview that the name of Henry Walters—which I innocently let fall—was a stink bomb to the gentleman seated opposite me. He clammed up, then exploded. Yielding to Walters' importunities, it seems, "Stella" had let him "borrow" a portion of the mysterious trunk's contents "which he never returned." These, I suspected, might have been the Conrad letters which Carl Bohnenberger later edited and published with an appreciative Introduction in the American *Bookman* (1929). But worse! Taking advantage of "Stella's" desperate need of cash in a "crisis," when she was hurriedly "called out of town" on some pretext or other, the trunk was removed to Walters' home and he reimbursed her the "contemptible" sum of $250. Stripped of these euphemisms, the real reason for "Stella's" abrupt skeedaddle is transparent: a police raid on the Whitehouse Hotel, subsequent to the election—in 1917—of a city administration pledged to close up the redlight district.

I never saw Norman Hill, he had left Jacksonville at the time of my investigations. Henry Walters, then a very old man, was losing his memory. It was difficult to make much of his confused recollections. When I questioned him about this episode I could get no coherent reply, only winks, chuckles, and an old man's somewhat lubricious innuendoes concerning the wronged "Stella" and her champion, my informant. He did, however, confirm the $250 paid—with something of the cat's leer when licking the cream from his whiskers.

The trunk and its priceless contents remained for some thirty years, or longer, stored in Walters' outdoor garage. Little could be done with them while Ernest Budd was among the living. Walters' wife, sniffing a tainted source, would not let the trunk come into the house. The garage was not much more than an open shed, and Walters was rather on the defensive about his wife's atti-

tude. But in view of how heated was the female mind toward anything "out of a house," I am suspicious that in some burst of Xanthippean wrath Mrs. Walters may have attempted to set fire to the whole thing. A great number of manuscript leaves are indeed heavily charred around the edges, these and many others showing signs of water damage that did not come from rain.

As for Carl Bohnenberger—how did he, a young man of scholarly leanings and unexceptionable probity, get into this extraordinary stew? When I knew Bohnenberger in Jacksonville he was working on a study of the English composer Frederick Delius, who had lived some years at Orange Park, a suburb. Besides his job at the Library, he reviewed books for the Florida *Times-Union* and wrote a Sunday column signed with the pseudonym of "Adam de la Hale." My interest in the Cranes at that time was still only a wish dream, his, a closely guarded secret. So, regrettably, the names of Stephen Crane and Cora Taylor—the only identification Cora ever had in Jacksonville—never entered our discussions of books and authors. But I would guess that Walters, mistrusting his own business sense in the handling of literary remains—it certainly was not very great in other respects—confided in his acquaintance Norman Hill, known as a shrewd salesman. On Hill's advice, they decided to hang onto their holdings until the market in Crane futures showed a bullish trend. Hill, a man of limited background himself, probably lacked any precise knowledge of bibliophilic values or how to go about exploiting the rich lode which was now theirs. So they approached Bohnenberger at the Library.

Conceivably, Bohnenberger or Hill may have paid Walters an additional $250, bringing the investment figure up to $500, as quoted, since there would now be a three-way split. The detail seems not very important.

Publication of the Crane-Conrad letters in *The Bookman* was obviously a trial balloon. An autograph copy of Crane's *Maggie* brought $3,700 in 1930, the top price ever paid for a Crane first



Cora Crane (far right) and friends in St. Augustine in 1907.

edition. *Maggie*, according to Matthew J. Bruccoli[2] was the "glamor" item in Crane collecting; the 'thirties the peak of activity for that work, though a sharp slump occurred when the American Art-Anderson galleries disclosed that eleven copies of Crane's first novel, which had been supposed a great rarity, were in the possession of a niece Mrs. Florence Crane Coughlan. But there was no 1893 *Maggie* in Cora's collection; the depression years, too, undoubtedly made more difficult the disposal of the collection as a unit. Bohnenberger must have been watching carefully the fluctuations of the rare book market during those years, consulting dealers' catalogues and sales lists of the two leading auction galleries, Anderson and Parke-Bernet, as neither Walters nor Hill would have known how to do. Then in the summer of 1936, on his way home from a trip to New York, Bohnenberger was killed in a car collision.[3]

His death must have been a hard blow to the hopes of the other two. They sat out another ten-year period. Hill, meanwhile, completed—with many errors—the catalogue of the collection Bohnenberger had begun. Bruccoli reports that no sizable Crane collection ever was sold at auction, and that even in the recovery period of the 'fifties when Crane studies began in earnest, after the initial push given in 1923 with the appearance of Beer's biography, for reasons hard to determine Crane items did only moderately well in the collector's market. This fact may help to explain what now seems in the hindsight an incredibly low figure paid by Columbia, but which I was told, in confidence, was at that time the highest

[2] Matthew J. Bruccoli, "Stephen Crane as a Collector's Item," in *Stephen Crane in Transition: Centenary Essays,* ed. Joseph Katz (DeKalb: Northern Illinois University Press, 1972) pp. 161–73.

[3] Carl Bohnenberger did not write the unfinished sketch of Cora's life which furnished the material for Branch Cabell's scurrilous last chapter, "Cora Comes Back," in *The St. John's: A Paradise of Diversities* (Farrar & Rinehart, 1943). The point is argued in detail in *Cora Crane*, Appendix III: 'Sources of Misinformation.' The scholarly insights recorded in Bohnenberger's Introduction to the Conrad letters are the best evidence that this concoction of cheap vulgarisms was the work of another hand.

ever paid by any university for a single offering of literary materials.

Hill eventually undertook to peddle the collection himself, and according to report he pretty well covered the map of the United States, among the colleges and universities, before he found a buyer. Its acquisition by Columbia was the accomplishment of Roland Baughman, and will stand as a monument to his zeal and dedicated foresight as the University's Head of Special Collections. However Henry Walters' actions may have been guided by self-interest, I think it should also be said that the early rescue of the collection and its preservation, more or less intact, is due entirely to his fortunate interference, determination, and regard for the memory of Cora Crane.

High among the crop of rumors and fairy-tales set in motion after Cora's death was one originating with a local attorney, a frequenter of "line" establishments who, perhaps from inverted self-esteem, left a narrative in which he claimed to have acted as Cora's legal advisor.[4] This gentleman also stated that he had been "offered" her library by Cora herself, but declined. Another story, of the kind passing for humor, was that the library—from Brede Place, the Court, the Whitehouse Hotel?—had ended up in a girls' school! This school, now a co-ed college, turns out to have as Crane holdings nothing but a few cheap reprints of some of Stephen's books.

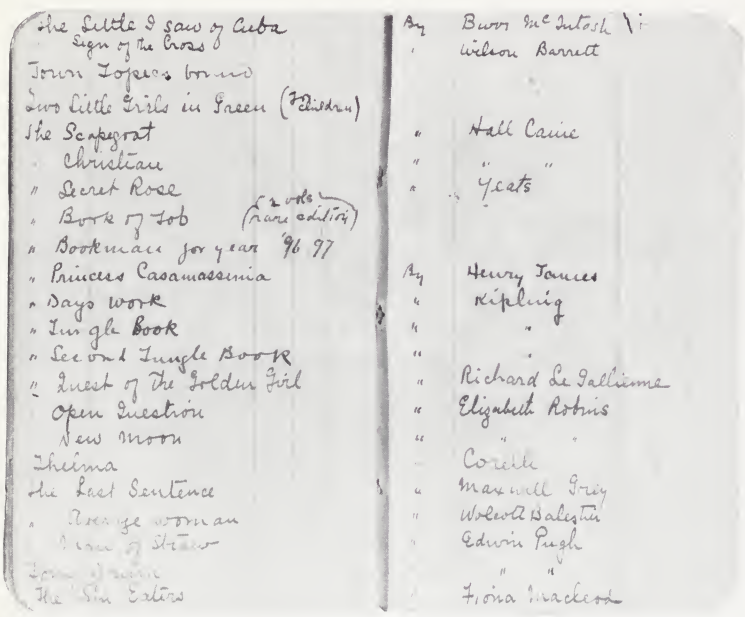
But referring back to the hypothesis that not all of the things Cora had when death came are now in the Columbia Collection, the 'library' story is not without point. That hypothesis continues gaining credibility, for the following reasons:

(1) My informant, "Stella's" friend, would not be coaxed or prodded into revealing how many items or which ones, had been removed from the trunk and surreptitiously disposed of while "Stella" had possession. That this was done in some instances can hardly be in doubt and is one possible answer to the tantalizing, still

[4] George M. Powell. See *Cora Crane*, 'Sources of Misinformation.'

unsolved puzzle of what became of Crane's letters to Cora, the few he wrote her from Cuba and others mentioned in her diaries.

(2) There are 75 books in the Columbia Crane Collection including 18 from a list made by Cora in England. James E. Kibler



Two pages from Cora Crane's "List of Books, Brede Place." (Crane Collection).

Jr. has described 277 books "for which there is some evidence that they were once owned by the Cranes."[5] Then there are the 176 books sold at auction on the Courthouse steps as part of Cora's estate, some of these, no doubt, the novels Cora had for her girls to instill in them a taste for good reading. These figures suggest that other books from the library of the Cranes may still turn up.

Some years ago, a student at Jacksonville University walked

[5] James E. Kibler, Jr., "The Library of Stephen and Cora Crane," *Proof: The Yearbook of American Bibliographical and Textual Studies*, ed. Joseph Katz (Columbia: University of South Carolina Press, 1971), 1, 199–246.

into his English professor's office one day and showed him a book which proved to be Cora's own copy of the Methuen *Wounds In the Rain*, with handwritten notes from Kipling, Moreton Frewen, and Crane to his publishers tipped in. The student said the book had been given him by his grandmother, and there were more where it came from. He allowed his professor to describe the items for publication, but would say no more on the subject. Nor would he consent to part with the book! This is but one example of what is now showing signs of becoming a pattern, new Crane items turning up here and there.[6] This writer joins others in the hope that "more of the missing will emerge into daylight."

Joseph Katz has recently unearthed from the Haydon Burns Library in Jacksonville a new cache of thirty-four post cards written to Cora during her tenure of the Court, some from friends, others probably from her girls who regularly reported to "Miss Cora" when absent on trips with their gentlemen. But of particular interest is a set of nineteen cards, in cipher, in the handwriting of Ernest Budd and signed "Uncle Edward." Budd, a compulsive gambler, haunted the racetracks playing the horses with some of Cora's money as well as his own, and was at this time in the North arranging for the purchase of a lucky horse, or shares in the horse. A catalogue of the Rancocas Stud Farm at Sheepshead Bay, with marginal notations of racing bets he had placed, is in the Columbia Collection. Mr. Katz and I are preparing a joint article based on these cards which will appear as a follow-up in the next issue of the *Columns*.

[6] *Wounds in the Rain*, described in George W. Hallam's "Some New Stephen Crane Items," *Studies in Bibliography*, XX, (1967); a copy of Kipling's *The Seven Seas* which Stephen had given Cora in Jacksonville, described in Matthew J. Bruccoli's "Cora's Mouse," *Papers of the Bibliographical Society of America*, LIX, (1965); a copy of Hardy's *Jude the Obscure* with an inscription by Cora, from the Court, now at the University of Virginia. *Wounds in the Rain* is owned, or was, by Richard S. Williams, of Jacksonville. *The Seven Seas* is in the private collection of M. J. Bruccoli. All three are recorded in Kibler's article.

Glimpses of Burns in the Dunlop Collection

COLEMAN O. PARSONS

SEVENTY-ONE years ago William Young of Glasgow sent George Dunlop a letter to include in his "interesting collection," for "you are, as all your friends know, a keen collector of MSS." For three decades, until his death in 1909 at the age of sixty-seven, Dunlop was editor and proprietor of the Kilmarnock *Standard*. And Kilmarnock, of course, is the Ayrshire market town in which "that pauvre Inconnu," Robert Burns, tickled the public taste toward the end of July 1786 with a three shilling octavo in blue paper wrappers, called *Poems, Chiefly in the Scottish Dialect*.

George Dunlop was a lifelong student, promoter, and defender of Burns, as well as president of the Kilmarnock Burns Club and executive committeeman of the Federation of Burns Clubs. His own collections, recently given to Columbia by his granddaughter, Nora E. Scott, are rich in American, English, and Scottish autographs, with Jefferson Davis, Abraham Lincoln, Charles Dickens, Sir John Tenniel, John Galt, Andrew Lang, and John Wilson ("Christopher North") each contributing two. Yet there are only two short bits in the Scottish poet's hand. This scantiness is most likely due to Dunlop's activity in building up the assortment of relics, documents, holograph poems, and first editions in the museum of the Kay Park Burns Monument in Kilmarnock.

From the Earl of Glencairn in 1781, when Burns was twenty-two, to James Glencairn Thomson in 1899, the poet can be glimpsed more often through patrons and descendants than in his own person. Thus a browser among the Dunlop autographs will be reminded of two early patrons by a letter of Major-General Alexander Stewart to Gavin Hamilton (8 November 1784), with



Painting of Robert Burns by Alexander Nasmyth, ca. 1787.

instructions about paying a large sum of money for stock on Martinmas. Stewart's wife, Catherine Gordon of Afton and Stair, thought highly enough of the Kilmarnock *Poems* to invite Burns to Stair House on the river Ayr, and he in turn thought highly enough of her to take time from his proposed emigration to Jamaica to copy in September 1786 "a parcel of Songs," the Stair MS., which was broken up in Victorian sale and auction. And five years later Burns prepared for "the first person of her sex & rank that patronised his humble lays" a sixty-eight page selection, the Afton MS., which includes "Tam o' Shanter" and is now safely kept in the Burns Cottage Museum, Alloway. The poet's finest tribute to Mrs. Stewart is in "The Brigs of Ayr" (1786):

> Benevolence, with mild benignant air,
> A female form, came from the tow'rs of Stair.

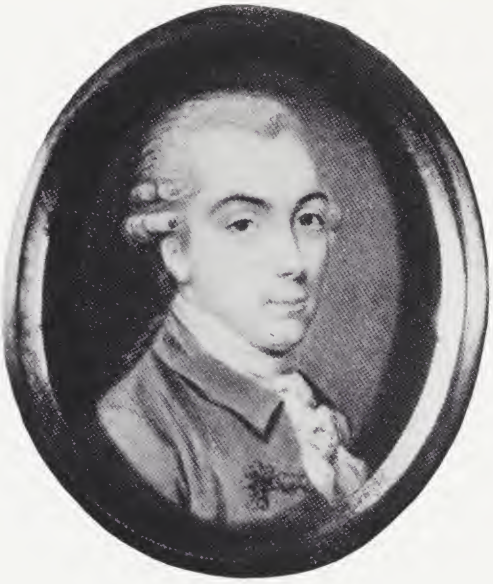
Gavin Hamilton, the Mauchline writer (lawyer) serving Alexander Stewart, had subleased Mossgiel to Robert and Gilbert Burns on Martinmas 1783, the brothers informally agreeing to allow themselves £7 a year each as wages for their labor on the 118-acre farm. A liberal in politics and religion, Hamilton soon got into a row with the Auld Licht (Old Light) minister, William Auld, who accused him of defalcation in stent money collected (taxation for the poor), irregular church attendance, travel on the Sabbath, laxity in family worship, and abusive letterwriting. While Hamilton was successfully carrying his defense through the higher Presbyterian courts, Burns gleefully joined the fray with a satire, "Holy Willie's Prayer" (1785), barbed against Auld's abettor, the hypocritical Mauchline elder, William Fisher. He also took occasion to praise honorable "Gaun" in "To the Rev. John M'Math: Inclosing a copy of Holy Willie's Prayer":

> An' may a bard no crack his jest
> What way they've use't him?

In turn, this "gentleman in word an' deed" promoted subscrip-

tions to the Kilmarnock *Poems*, and his "much indebted, humble servant, Robert Burns," dedicated the book to him. Gavin Hamilton was the poet's chief provincial patron; his chief cosmopolitan patron was James Cunningham, 14th Earl of Glencairn.

Glencairn appears in the Dunlop Collection in a fragmentary



Anonymous miniature painting of James, Earl of Glencairn, late eighteenth century.

contract about a disagreement and an umpire, bearing his signature of September 1781, and in a receipt for £24, a "composition of entry" of 27 January 1783 (Kilmarnock) for certain houses of his. Although drily phrased by lawyers and agents, these are the transactions that sustain a gracious way of life and permit the exercise of *noblesse oblige*.

As patron of Kilmarnock parish, Glencairn raised an ecclesiastical storm among the liberals by appointing an Auld Licht minister, the Rev. James Mackinlay, to the Low Parish Church. That

worthy's approaching induction drew from "Rob Rhymer" the jibes of "The Ordination "early in 1786:

> Our Patron, honest man! Glencairn,
> He saw mischief was brewin;
> And like a godly, elect bairn,
> He's wal'd us out a true ane, *chosen*
> And sound this day.

Even a twelvemonth later Burns had not cooled off, for he characterized "Mass" James Mackinlay as that "ill-digested lump of Chaos . . . strongly tinged with bituminous particles and sulphureous effluvia." The minister outlasted such verbal exuberance to be honored by his parishioners and by Glasgow University and was still holding his post at "Kilm 21 Sept[r] 1821" when he performed a marriage ceremony (certificate, of course, in the Dunlop Collection).

On Burns's going to Edinburgh late in 1786 to oversee a second and expanded edition of his poetry, he was taken under the "wing" of Glencairn, who helped him find a publisher and, when subscription promised better for sales, put his name on the list—with his mother's—for 24 copies and stimulated a desire in the Caledonian Hunt for 100 copies. Thus he showed "a goodness like that benevolent BEING whose image he so richly bears," a certain "proof of the immortality of the Soul." The poet's gratitude to his "first . . dearest Patron and Benefactor," his "titular Protector," his "best Friend," never faltered. The earl survived only until 1791, dying in England a bachelor at the age of forty-one after wintering in Portugal for his health. He was mourned in somewhat artificial verse by his protegé:

> Accept this tribute from the Bard
> Thou brought from fortune's mirkest gloom.
> ("Lament for James, Earl of Glencairn")

The only letter of Burns's in the Dunlop Collection is that of Mauchline, 15 November 1788, which appears in J. Delancey Fer-

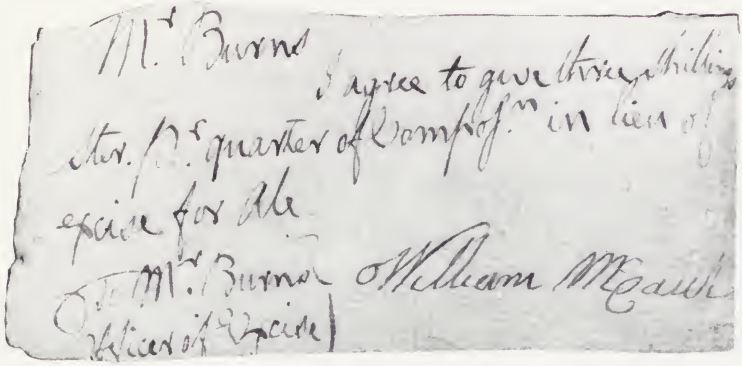
guson's edition of the correspondence as No. 286 with the notation, "MS. not traced." Its few lines requesting the return of "2 volumes of Songs" left at St. Margaret's Hill are addressed to Archibald Lawrie, whose father, the Rev. George Lawrie, Burns



Engraving of the town of Mauchline by J. C. Armytage, after William Bartlett.

had visited at Loudoun Manse in Newmilns, Ayrshire some two years before. The minister readily served as still another patron when he sent the Kilmarnock *Poems* to Dr. Thomas Blacklock. This blind bard's praise, with the recommendation of a second edition, helped decide Burns to try his fortunes in Edinburgh as a poet rather than in Jamaica as a plantation clerk and overseer. While in the Scottish capital Burns saw much of Archibald, then twenty and a student at the university. Toward the elder Lawrie the poet felt "the mingled sentiments of esteem for a friend & reverence for a father," but toward the son, the "Priestling" to be, he displayed his talent for warm friendship with the young.

This talent, however, could be thwarted by arrogant and insensitive young men. One such was the Earl of Dalhousie's second son, William Ramsay, renamed Maule in boyhood and heir at sixteen to the greater portion of the Panmure estates in Angus. The



Agreement, ca. 1790, in Burns' hand. (Dunlop Collection).

Dunlop Collection includes an undated agreement of about 1790 in Burns's handwriting (certified on the back as authentic by Joseph Train, successor to the poet's "particular friend," John Lewars, as Supervisor of Excise in Dumfries). The signature alone is that of Maule, who was then an army officer of eighteen or nineteen stationed within Burns's division of Thornhill Ride in Dumfriesshire.

> Mr Burns
>
> I agree to give three shillings Ster. pr quarter of Composn in lieu of excise for Ale
>
> To Mr Burns — William Maule
>
> Officer of Excise

Writing to his matronly correspondent, Mrs. Frances Ann Wallace Dunlop on 29 October 1794, Burns was to complain about the "mischievous Folly & unprincipled Wickedness" of members of the Caledonian Hunt and officers of a regiment at

Dumfries. Most galling was the Hon. Ramsay Maule of Panmure "driving away in his fine and elegant Phaeton on the Race Ground at Tinwald Downs Octr. '94." This sight wrung four extempore lines from the poet:

> Thou fool, in thy Phaeton towering,
> Art proud when that Phaeton's prais'd?
> 'Tis the pride of a Thief's exhibition
> When higher his pillory's rais'd.

Despite Maule's liberalism, his conviviality, his love of life and of the absurd, the older man sensed in him a coarseness and insolence which emerge in John Kay's posthumous *Original Portraits . . . with Biographical Sketches* of 1838. This *bon viveur* got into "many an awkward scrape" from which he slipped by payment to the offended commoner. Unaware that he had ever angered Burns, the "Generous Sportsman" made ironic amends in 1817 by settling an annuity of £50 on the exciseman's widow, an obligation which was taken up a year and a half later by her son James Glencairn Burns.

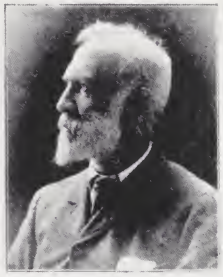
James's mother was Jean Armour and his descent legitimate. His two nephews represented in the Dunlop Collection belonged to the line of illegitimacy. Their grandmother was Helen Anne Park, Anna of "the gowden locks," barmaid at the poet's "favourite Howff," the Globe Inn at Dumfries, and niece of the landlady. She it was who inspired what Burns thought "the best love-song I ever composed in my life" and who bore witness to her passion on 31 March 1791 in giving birth to Elizabeth Park—or Burns. Brought up by Burns's mother and then by his wife, Elizabeth was seventeen when she married John Thomson, a soldier. Her second son, Robert Burns Thomson, rose from handloom weaving to the founding of a brush factory. On the side he wrote poetry, achieving a hit during the Crimean War with "My Daddy's Awa' at the War." Dunlop preserved the manuscript of Thomson's epistle to James McKie, written in July 1881 for the eighty-fifth

anniversary of his grandfather's death. A curious skirting of Elizabeth Park's illegitimacy may be detected in the ambiguous use of the grandfather's locution for his first bastard, "dear-bought Bess," daughter (1785) of Elizabeth Paton, the Burns family servant:

Wi' rowth o' faithfu', frien'ly wishes,	*plenty*
May honest men aye praise his pen	
When *honest* Burnsiana gushes,	
But may he ne'er, sic questions speir,	*ask*
As, Dear bocht Bess na, wha was she?	
While he himsel', the hale cou'd tell,	
Or quartly leave sic dirt to d'e.	*in every quarter*

Thomson's younger brother, James Glencairn Thomson, was only thirty when, on 25 January 1859, he took part in a Glasgow observance of the centenary of his grandfather's birth. But in 1899 he was seventy-one, living in the Glasgow suburb of Crossmyloof (if translated, Cross-my-palm). His age and his poor circumstances inspired eleven patrons, including the former prime minister, Rosebery, and a general committee of thirty-four to circulate an appeal for an annuity or other provision for the "Only Living Grandson of Robert Burns . . . our national poet." In this testimonial, kept by Dunlop, Thomson is described as one who "on occasion can still render, with full expression and spirit, many of his distinguished grandfather's songs, both humorous and pathetic."

The trivializing of Burns's memory to that of a sentimental songster, whose sturdy rebelliousness in verse and deed had better be forgotten, is reflected in Stephen Wellstood's letter of 13 February 1885 to Professor John Stuart Blackie (author in 1888 of a *Life of Robert Burns*). Grateful for the professor's praise of Hew Ainslie's "River o' Loch Ryan" in a lecture, Wellstood gave him a poem written in Ainslie's octogenarian hand: "one of his best Love Songs, so very Burnonian [sic] in its composition, comparing the four phases of the wooers passion, to the seasons, & wind-



James G. Thomson

TESTIMONIAL

TO

James Glencairn Thomson,

CROSSMYLOOF, GLASGOW

(ONLY LIVING GRANDSON OF ROBERT BURNS).

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CHARLES RUSSELL, Editor, *Glasgow Herald.*
J. M'KRAY SMITH, Editor, *Glasgow Evening News.*

THE above Committee has been formed for the purpose of making an appeal to the many friends and well-wishers of Mr. JAMES GLENCAIRN THOMSON, Crossmyloof, who is 71 years of age, the only surviving grandson of our national Poet, ROBERT BURNS, to assist in raising a sum of money sufficient to purchase an annuity, or otherwise provide for him. This appeal is also being made to admirers of ROBERT BURNS both at home and abroad, to many of whom Mr. THOMSON must of necessity be personally unknown. It may be stated that Mr. THOMSON is a worthy Brother of the Masonic Craft, an enthusiastic bowler, a most genial companion, and on occasion can still render, with full expression and spirit, many of his distinguished grandfather's songs, both humorous and pathetic. His lovable personal character has a charm which attracts old and young alike, and evokes the highest respect and esteem of all those with whom he personally comes in contact.

Subscriptions will be gratefully received and acknowledged by JAMES DUNLOP, Esq., Banker, Pollokshaws, and JOHN DONALDSON, Esq., 97 West Regent Street, Glasgow, Joint Treasurers.

IN NAME OF THE COMMITTEE,

DONALD M'FARLANE, *Chairman.*
HENRY F. LOWNDES, *Secretary.*

Broadside printed in January 1899.
(Dunlop Collection).

ing up with the climax of marriage." The climax, or "dying raptures" experienced with Anne Park and frankly renewed in "Yestreen I Had a Pint o' Wine," was surely somewhat different.

George Dunlop and William Young, the first letterwriter quoted, attended a school reunion on the Scottish New Year's Eve of 1901. Months later Young's comment was, "That happy Ochiltree Hogmanay remains with me a treasured possession." In another way, the entire Dunlop Collection is "a treasured possession," not least for its glimpses of Burns, his patrons, his progeny, and those who fondly shielded his memory.

Our Growing Collections

KENNETH A. LOHF

Barnouw gift. To the papers of her father, the late Dr. Adriaan J. Barnouw, Miss Elsa Barnouw had added more than two hundred letters, notes, and manuscripts relating primarily to his writings and researches on Dutch history. In addition, Miss Barnouw's gift included five watercolor drawings by Hendrik Willem Van Loon, and a group of six seventeenth and eighteenth century Dutch illustrated works.

Berol gift. Mr. and Mrs. Alfred C. Berol have made several important additions to the American Revolution and the Arthur Rackham Collections, both of which they have established in the Libraries. They have presented, for inclusion in the former, a letter written by the American naval officer, Stephen Decatur, on December 8, 1813, while he was on board the *U.S.S. United States,* off New London. The letter, addressed to the Secretary of the Navy, William Jones, concerns the meritorious service and loyalty of two midshipmen, a Mr. Randolph of Virginia and a Mr. Bourne of Rhode Island. Letters from Decatur of war date are exceedingly rare, and this example, with the conjugate address leaf also franked by Decatur, is a particularly fine addition to the Collection. Mr. and Mrs. Berol have also donated five important Arthur Rackham drawings and five letters written by him, two of which contain charming drawings in the text. The series of five pen and ink drawings were done by Rackham, ca, 1886–87, for Miss Edith Amy Tomkins, at the time she was being courted by the young artist. Rackham married Edyth Starkie in 1903. Accompanying the sketches is a letter from Miss Tomkins' daughter, Miss May Maitland, describing the background to the courtship. This group of drawings, done when Rackham was nineteen years of age, are now the earliest examples of his work in the Collection.

Cary Trust gift. Adding to their series of important gifts, made to the Libraries since 1968, the Mary Flagler Cary Charitable Trust have recently presented a fine copy of Johannes Chrysostomus, *De reparatione lapsi*, published in Cologne, ca. 1468, by Ulrich Zel, a priest of Mainz who established the first press in Cologne. The work, of which only one other copy is recorded in an American library, is printed by Zel in a type based upon the first small font used by Johann Gutenberg in his *Catholicon* of 1460. This copy contains initials painted in red throughout, and is bound in an elaborately blind-stamped black morocco.

Class of 1923 gift. On the occasion of its fiftieth anniversary, the Columbia College Class of 1923 presented two John Jay manuscripts of great historical importance. The first of these is the manuscript diary kept by Jay during the period, June to December, 1782, when he served as a peace negotiator in Paris. The resultant treaty with Great Britain represented one of the great achievements in American diplomacy, and Jay's contributions are documented in this diary, the only one known to have been kept by him. The second mansucript is Jay's notebook recording his conversations in 1783 and 1784 with Benjamin Franklin, who also served as a peace commissioner. Franklin, then 78 years of age, reminisced wittily about various American Colonial personalities, among them, Lewis Morris, Robert H. Morris, George Thomas, Andrew Hamilton, and Elias Boudinot. The gift of these two distinguished documents was made in memory of Gerard Tonachel (B.S., 1923), who served as president of the Class for twenty years before his death in 1971.

Cole gift. Dr. Charles W. Cole (A.M., 1928; Ph. D., 1931) has presented a collection of seven volumes of notes written by his father, the late Charles Buckingham Cole (LL.B., 1889), for his course in Common Law and Equity Pleading at the New York Law School from 1902 to 1914. Cole was a prominent New York lawyer, and the notebooks reflect his wide knowledge of the legal



Miss Tomkins, Mr. Rackham, and Puff seated on a cliff-top bench at Yarmouth.

When the nineteen year-old Arthur Rackham was courting Miss Edith Amy Tomkins in 1886, he memorialized their visits together with a series of pen drawings of Miss Tomkins and Puff, her white Pomeranian. In a letter written in 1969, Miss Tomkins's daughter, Miss May Maitland, has recounted the background of the courtship. She wrote of how her grandfather, Edward Tomkins, drove Edith and Puff to Lon-

Miss Tomkins astride a horse with Puff alongside.





A large bull following Miss Tomkins, while Puff stands alert.

don in a Phaeton. After driving around Hyde Park, the horses were put in the stables, and Edward Tomkins went to gamble at his club, while Edith and Puff went off to meet Arthur Rackham. In summer the setting for the courtship moved to Yarmouth where the Tomkins family went for their holidays. Illustrated are four drawings in the series, the earliest Rackham drawings in the Collection. (Berol gift)

Miss Tomkins's dog, Puff, at the heels of his mistress and Mr. Rackham.



profession and the growth of legal education in the early decades of this century.

Corbitt gift. Miss Anne L. Corbitt (A.M., 1923) has presented a copy of *The New-England Primer Improved,* printed in Boston by S. Kneeland in 1762. This copy, which was formerly owned by Miss Corbitt's aunt, Miss Matilda Mountain, is in a fine state of preservation. It is bound in the original calf-backed boards, and includes the frontispiece portrait of King George III.

Fleming gift. Mr. John F. Fleming has presented a fifteenth century Flemish manuscript, on paper, of a collection of essays and tracts by various French humanists, including Pierre d'Ailly, Nicolaus d'Oresme, Nicolaus de Clemanges, Johannes Gerson, and Pierre de Rivo. The subjects of the essays relate to Canon Law, religious orders, the monastic life, and various aspects of Christian worship. The manuscript, bound in vellum and comprising 438 pages, is signed and dated, 1451, by the scribe, Johannes Jordani.

Freed gift. Mrs. Eldon T. Freed has donated a group of eight letters written to her grandmother, Julia Ann Enoch Pierson, by Civil War soldiers. The gift also includes twelve letters and manuscripts by members of the Pierson family and several pieces of printed ephemera relating to the15th Iowa Regiment during the Civil War.

Hamilton gift. Mrs. Elizabeth Peltz Hamilton has presented a gift of books and manuscripts of most special importance and value to the University: the library of her husband's ancestor, Alexander Hamilton, a collection of letters written by and to Hamilton, as well as other family correspondence and memorabilia, and a white marble portrait bust of Hamilton done from life by the Italian sculptor Giuseppe Ceracchi. The library comprises more than eight hundred volumes and pamphlets, several of them signed by Hamilton and containing his markings, including numerous edi-

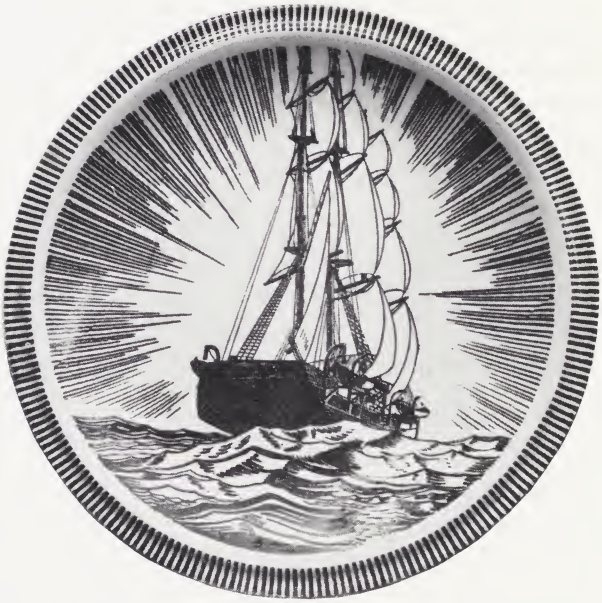
tions of *The Federalist*, Hamilton's own writings, works on finance and banking, the French Revolution, law and government, and the writings of eighteenth century American statesmen and political figures. The choicest item in the library, and the one of greatest association value, is the extra-illustrated copy of *Hamiltoniana: A Collection of the Facts and Documents Relative to the Death of Maj.-Gen. Alexander Hamilton*, New York, 1874, which is illustrated with more than 230 portraits, engravings, and autographs. Included among the latter are letters and documents written by Hamilton, Aaron Burr, George Washington, James Madison, Governeur Morris, John Jay, Elias Boudinot, De Witt Clinton, and numerous other luminaries of the period. Mrs. Hamilton's splendid gift also includes a collection of more than two hundred letters written either by Hamilton or to him and to other members of the Hamilton Family by Pierre Charles L'Enfant, James Kent, the Marquis de Lafayette, Philip Schuyler, and William Henry Harrison.

Kempner gift. Mr. Alan H. Kempner (A.B., 1917) has presented two framed etchings by Giovanni Baptista Piranesi, "Veduta del Pantheon d'Agrippa" and "Veduta interna della Basilica di S. Giovanni Laterano," made in the 1760's. They are the earliest states of these particular etchings, which come from the artist's great work, *Vedute di Roma*. Mr. Kempner's gift also included a nineteenth century Amharic manuscript prayer book and several issues of *Bibliographica*.

Kent gift. Mrs. Sally Kent has made a most unusual addition to the Rockwell Kent Collection. She has presented a twelve-piece dinner-ware setting with designs from Kent's illustrations for his celebrated edition of Herman Melville's *Moby Dick*. The dinnerware, manufactured by the Vernon Kilns in Los Angeles in the 1930's, is cream-colored with the designs in dark brown.

Lamont, Corliss, gift. Dr. Corliss Lamont (Ph.D., 1932), who played a major role in the establishment of the Rockwell Kent





Egg cup and dessert plate from a twelve-piece dinnerware setting, manufactured by the Vernon Kilns in Los Angeles in the 1930's, with designs from Rockwell Kent's illustrations for *Moby Dick*. (Kent gift).

Collection, has presented a significant additional group of Kent letters, drawings, proofs, and printed ephemera. The gift, numbering more than two hundred letters and seventy drawings, was formerly owned by Miss Juliet Koenig, who worked with Kent on most of his lettering work, and who was often addressed by the artist as "St. Julia." The letters from Kent to Miss Koenig date from 1929 to 1961 and relate to Kent's work on *Moby Dick*, *The Canterbury Tales*, *Beowulf*, and other of his great projects in the graphic arts. The drawings include ten early architectural watercolor drawings, a title-page for *Beowulf*, pencil sketches of a sailing ship and a rejected title-page design for *Moby Dick*, six ink and pencil sketches for *Venus and Adonis*, and numerous other sheets of designs and details incorporated into later work.

Lamont, Helen, gift. Mrs. Helen Lamont has added to our literature collection a group of ten first editions of works by Algernon C. Swinburne, including a copy of *Songs Before Sunrise*, 1871, signed by Laura Buxton Forman. Also included in Mrs. Lamont's gifts are collected editions of the writings of James Boswell, Thomas Carlyle, T. B. Macaulay, Plutarch, and Shakespeare.

Loos gift. Mrs. Melvin Loos has collected a group of fifty-five letters written by her husband, the late Melvin Loos, Assistant Director of the Columbia University Press and adviser to the Publications Committee of the *Columns* on typographic design and layout. These letters, addressed to his associates and colleagues in the printing field in America and England, have been turned over to the Libraries by his widow to form the nucleus of a collection which will document Mr. Loos' distinguished career.

McCutcheon gift. Mrs. John T. McCutcheon has presented a group of twenty-two original pen-and-ink cartoons drawn by her husband, the late John Tinney McCutcheon, who is considered to be one of the leading political cartoonists of his day. The drawings, dating from 1897 to 1940, were done mainly for Chicago newspapers and syndicated throughout the country. More than

half of the cartoons in the gift relate to Tammany Hall and New York politics, while the remainder deal with national politics with an emphasis on presidential campaigns.



Ink drawing of a cartoon, "The Chicago Tammany Will Visit the Original Tammany," by John T. McCutcheon, October 19, 1897. (McCutcheon gift).

Mixer Memorial gift. The friends and associates of the late Charles W. Mixer (B.S., 1934) have contributed funds for the acquisition of a memorial book or manuscript. Recalling Mr. Mixer's strong support for the establishment of the Tennessee Williams Collec-

tion, we have acquired by means of the memorial fund, the typewritten manuscript of an early draft of a play by Williams entitled "Now and At the Hour of Our Death, (A Play in Two Scenes)." Comprising twenty-three pages, all of which are heavily corrected in black and red pencil, the play, written in 1969, is set in a restaurant popular with shoppers, located in the center of New York near a large department store.

Nevins gift. Mrs. Mary Nevins has presented, for inclusion in the papers of the late Professor Allan Nevins (Hon. Litt.D., 1960), the notes, drafts, and manuscripts of Professor Nevins' book, *The American States During and After the Revolution, 1775–1789,* an important study of political and social change during this period, published in 1924, at a time when Professor Nevins was a journalist and writer in New York.

Parsons gift. Dr. Coleman O. Parsons (A.B., 1928) has added to our literature collection a group of twenty-four first and fine editions of works by English and Scottish writers, including Arthur Austin, Robert Bloomfield, Robert Burns, Lord Byron, Thomas Campbell, Thomas Carlyle, John Galt, James Hogg, John Keats, and Sir Walter Scott. Dr. Parsons' gift also included a copy, in contemporary calf, of the London, 1684 edition of Marcus Tullius Cicero, *Tully's Offices,* translated and edited by the seventeenth century English journalist and linguist, Sir Roger L'Estrange.

Quinn gift. Mr. Anthony Quinn has presented the typewritten manuscript of his autobiography, *The Original Sin,* published by Little, Brown and Company in 1972. The manuscript, which recounts a distinguished and eventful career in the cinema, contains Mr. Quinn's pencil and ink corrections throughout.

Random House gift. Through the courtesy of Mr. Donald S. Klopfer, Chairman of the Board of Random House, Inc., the publishing firm has presented the editorial and production files of its subsidiary, Pantheon Books, covering the years from 1944 through 1967. Numbering more than twelve thousand letters and manu-

scripts, the files document the publication of volumes of poetry, fiction, and non-fiction by such noteworthy authors and artists as A. Alvarez, Georges Bernanos, Herman Broch, Winifred Bryher, Albert Camus, William Demby, Eugene Ionesco, Karl Jaspers, Jacques Maritain, Isamu Noguchi, José Ortega y Gasset, Pier Paolo Pasolini, Sir Herbert Read, and Ben Shahn. Many of the letters are written to Kurt and Helen Wolff, Jacques Schiffrin, and André Schiffrin, all of whom have headed Pantheon Books at various times since its founding in 1942.

Rendell gift. Mr. Kenneth W. Rendell has presented several groups of important manuscripts for addition to our collections. Included among his gift are the following: a series of nearly five hundred letters, memoranda, notes, and manuscripts relating to Frances Perkins and her biography of Alfred E. Smith; more than two hundred letters written to Dr. John Wesley Hill from businessmen, political figures, and educators; miscellaneous papers of the Livingston Family of New York, dating from the eighteenth and nineteenth centuries; fifteen letters written to the New York lawyer and author, Maunsell B. Field, dated 1843–1848; a complete collection of stock certificates issued by railroads which were part of the New York Central System in the nineteenth and early part of the twentieth centuries; and approximately five hundred letters relating to the Jay Family, including extensive files of letters written to and by John Jay II, William Jay, and Peter Augustus Jay.

Reynolds gift. Mr. Paul R. Reynolds, Jr., has sent, for inclusion in the papers of Paul R. Reynolds, Inc., nearly eight hundred pieces of correspondence of his literary agency, including files on Irwin S. Cobb, Mazo de la Roche, Edna Ferber, Gene Stratton Porter, George Bernard Shaw, Algernon C. Swinburne, Oscar Wilde, Thornton Wilder, and P. G. Wodehouse.

Schroeder gift. Mrs. Rudolph Schroeder has donated a collection of the papers of William Robert Sheperd, (A.B., 1893; A.M.,

1894; Ph.D., 1896; Litt. D., 1929), Seth Low Professor of History at Columbia from 1926 to 1934, and an authority on international relations and Latin American history. The gift includes biographical material relating to Professor Sheperd, as well as the notes for several of his lectures and speeches. The correspondence file contains letters from prominent historians, including Carlton J. H. Hayes, James T. Shotwell, and Charles A. Beard.

Scott gift. Mr. Barry Scott has presented two watercolor drawings and a poetry manuscript by the English writer, David Gascoyne. The manuscript, written in the early 1940's, is a two-page typewritten draft of the poem, "Elsewhere," signed by the poet and containing his ink corrections throughout.

Simon gift. For addition to the Otto Rank Papers, his widow, Mrs. Pierre Rank Simon, has presented the notes and drafts, written by Rank in 1938 and 1939, for the preface to his book, *Beyond Psychology*. Published posthumously in 1941, the book is the only one to have been written in the English language by the Austrian psychoanalyst.

Smith gift. Professor Joseph H. Smith (LL.B., 1938) has presented a group of sixty-three first editions of works by George W. Cable, Charles Dickens, Thomas Hardy, William D. Howells, John Masefield, Sir Walter Scott, Jonathan Swift, William M. Thackeray, Anthony Trollope, and other English and American authors.

EXHIBITIONS IN BUTLER LIBRARY

October 1–December 12
Rarities for Research: Library Gifts 1973.

December 14–February 28
Posters by Maxfield Parrish.

Notable among the works by Scott are the copies of *Peveril of the Peak*, 1822, and *Redgauntlet*, 1824, both of which are in the original boards, uncut.



An illustration by Childe Hassam of Florian's Caffè in William Dean Howells's *Venetian Life*, London, 1891. (Smith gift).

Tauber gift. To the collection of his papers Professor Maurice F. Tauber (B.S., 1934) has added his professional papers covering the period of the late 1960's which document his work on library surveys, his activities with the American Library Association, and his participation in numerous library meetings and conferences.

Activities of the Friends

Fall Meeting. At the forthcoming Fall dinner meeting, to be held at the Faculty House on November 14, Dr. Meyer Schapiro, University Professor Emeritus, will speak to the Friends on his study of ancient manuscripts. Mr. Warren J. Haas, Vice President for Information Services and University Librarian, will present the Columbia Libraries Citation for Distinguished Service to Mrs. Julia Engel, who, with her husband, the late Solton Engel, established and endowed the Engel Collection of literary first editions, association books, autograph letters, and manuscripts.

Bancroft Dinner. The annual Bancroft Prizes Dinner is scheduled for Thursday, April 4, 1974.

Finances. In the November issue each year we report the total gifts from our members (both cash and "in kind") for the twelve-month period which ended on March 31. To conform with the University's financial reporting period, which runs on the fiscal year, July 1 through June 30, this year's report will cover a fifteen-month period, April 1, 1972, through June 30, 1973; and all succeeding annual reports will be based on the University's fiscal year. In 1972–73, the general purpose contributions were $18,574, and the special purpose gifts $7,770, making a total of $26,344.

The Friends also donated or bequeathed books and manuscripts, for addition to our research collections, having an appraised value of $116,815. The total value of such gifts since the establishment of the association on May, 1951, is now $1,530,773.

Aside from gifts, the association has received income from sales of paid subscriptions to the *Columns* and the Twenty-Year Index, and payments for dinner reservations for the fall and winter meetings. In the year of this report, such receipts totaled $3,873.

Membership. As of October 1, 1973, the membership of the Friends totaled 420. Since memberships include husband and wife, the number of individuals who belong to the association is 663.

THE FRIENDS OF THE COLUMBIA LIBRARIES

AN OPPORTUNITY

The Friends assist the Columbia Libraries in several direct ways: first, through their active interest in the institution and its ideals and through promoting public interest in the role of a research library in education; second, through gifts of books, manuscripts and other useful materials; and third, through financial contributions.

By helping preserve the intellectual accomplishment of the past, we lay the foundation for the university of the future. This is the primary purpose of the Friends of the Columbia Libraries.

CLASSES OF MEMBERSHIP

Regular: $35 per year. Patron: $100 per year.

Sustaining: $75 per year. Benefactor: $250 or more per year.

A special membership is available to active or retired Columbia staff members at twenty-five dollars per year.

Contributions are income tax deductible.

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